

But I never mind; for what does it signify ?
 See my graceful hands, they're the things that
 dignify;
 All the rest is froth, and egotism's dizziness—
 Have I not played with Phelps ?
 (*To Wenman*)
 I'll teach you all the business! "

T. Me&d:
 (Of whom much has already been written in
 these pages)

** What's this about a voice ? Surely you forget it,
 or
 "Wilfully conceal that / have no competitor!
 I do not know the play, or even what the title is,
 But safe to make success a charnel-house recital is!
 So please to bear in mind, if I am not to fail in it,
 That Hamlet's father's ghost must rob the Lyons
 Mail in it!
 No 1 that's not correct! But yon may spare your
 charity—
 A good sepulchral groan's the thing for
 popularity ! "

H. Howe:
 (The "agricultural" actor, as Henry called
 him.)

* Boys, take my advice, the stage is not the
 question,
 But whether at three score you'll all have my
 digestion.
 Why yearn for plays, to pose as Brutuses or Catos
 in,
 When you may get a garden to grow the best
 potatoes ia *
 You see that at my age by Nature's shocks
 unharmed I am!
 Tho' if I sneeze but thrice, good heavens, how
 alarmed I am!
 But act your parts like men, and tho' you all j^reat
 shiners are,
 You're sure to act like men wherever Irving's
 dinners are! "

J. H. Allen (our prompter) :

" Whatever be the play, *I* must have a hand in it,
 For won't I teach the supers *hovr* to stalk and
 stand in it ?
 Tho' that blessed Shakespeare never gives a
 ray to them,
 I explain, the text, and then it's clear as day
 to them 1 *

¹ Once when. Allen was rehearsing the supers in the
 Church Scene
 in " Much Ado about Nothing," we overheard him
 show the sense
 in Shakespeare like this:
 " This 'Ero let me tell you is a perfect lady, a nice,
 innercent
 young thing, and -when the feller she's engaged to
 calls 'er an *
 approved wanton/ you naturally claps yer 'ands to
 yer swords. A